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ARTISTIC NEEDLEWORK.

By EMMA HAYWOOD.



ARTISTIC EMBROIDERY is the commonly-accepted term for what might justly be called needle-painting, especially at a time, as now, when the most realistic effects possible are aimed at in representing flowers and fruit. With most women the use of the needle is a natural instinct, inborn and handed down from generation to generation. With few exceptions those who have leisure develop a taste for something beyond plain sewing. Here let me remark that a good needle-woman in plain sewing is just the one most

likely to succeed in fancy work, for in embroideries and lace work neatness and precision are essential elements for the achievement of real success. If the worker be also an artist she has before her great possibilities in the exercise of individual taste, but if not—and it is to this large majority that I specially address myself—there is no reason why very artistic results may not be gained if a few practical rules are studied and borne in mind as the work progresses.

All of us appreciate dainty furnishings for our table; therefore at the moment perhaps the most popular form of embroidery is that executed on white linen, in the shape of center pieces, doilies of varying dimensions for divers purposes, napkins, tea-table cloths, table and sideboard scarves. All these should be washable, although with ordinary care it is really surprising how long they will last clean, especially when new. The dyes for colored silks have been brought to a great state of perfection, both as to the attainment of a beautiful sheen on them and also for their fast qualities. The Asiatic dyes, a specialty with the firm of Brainerd & Armstrong, are peculiarly fitted to pass through the ordeal of being laundered, that is, if the directions for washing are noted. On no account must any soap of a caustic nature be applied, ivory or castile soap alone being suitable. Another essential point to bear in mind in order to prevent the colors from running is that they must not be left lying around wet, or rolled up in a cloth; they must be ironed at once out of hand and ironed until they are perfectly dry, face downward, on a well-padded ironing board.

THE supplement issued with this number is a type of others to follow equally charming and useful. Our editor tells me that in this new departure he proposes to cater for the popular taste for fancy work in its most novel forms, nor will he be forgetful of the needs of the amateur artist, more especially in the matter of china painting. A practical working size design is a great help, both to teacher and learner, besides being economical. There is nothing like having the design in its proper proportions right before our eyes while we read the instructions for carrying it out in its minutest details.

The center piece under consideration is of a useful, medium size, so likewise is the doily to match. For these designs we are indebted to Mrs. Barnes Bruce, the originator of a large proportion of the best and most novel ideas for modern embroideries. She has made table draperies a special study, with such marked success that her name is widely known as an authority in connection with them.

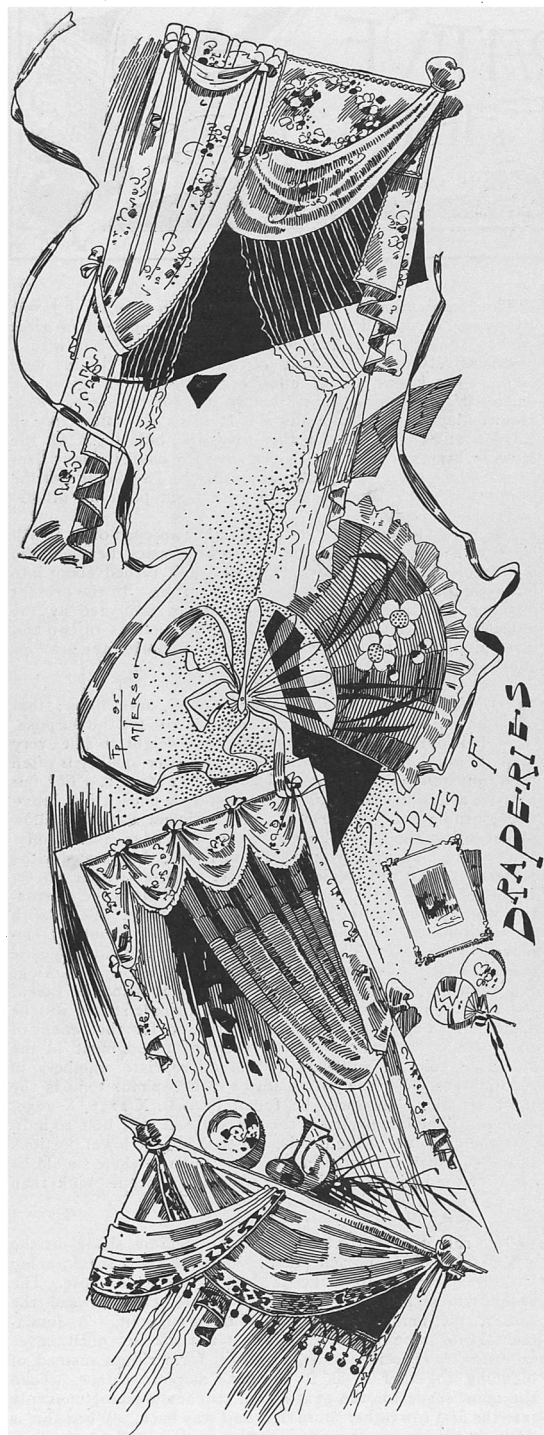
The combination of lace with embroidery is growing in favor. By means of machine-made braids, largely imported in great variety, beautiful lacelike effects can be carried out with a comparatively small amount of labor. The braid here employed is known as Honiton braid because it gives the feeling of the delicate fabric known as Honiton lace. Real Honiton lace is made on a pillow. It takes its name from an English village famous for this particular industry. All the Honiton braids are lozenge-shaped; they are made in many sizes to suit the character of the work in hand. The fillings of the braids also vary, some being in very open patterns, others, quite close and solid.

The braid chosen for our design is rather an open one. It will be seen that by means of the connecting space between the oval forms they can be twisted, crossed and turned about into many shapes, without the necessity for cutting. In the present instance the braid is carried around, as indicated by the unbroken connections in the outline, the sections of two and three divisions being afterward added to complete the scallops above and below.

THE foundation for the work is good, pure linen; that known as the round thread linen is best for the purpose.

It is obtainable in heavy and light weight to suit every kind of work. For fine pieces a very sheer quality is often used, imparting a charming delicacy to the design. For our purpose a medium make of linen should be chosen just heavy enough to lie flat, cut the goods with sufficient margin to allow of executing the buttonholing on the outer edge comfortably. Pin the piece out evenly on a table or board, then transfer the pattern by means of a colored transfer paper and bone tracer. Light red paper is the best and cleanest. This is the alternative where a perforating machine is not available. Begin with the embroidery. For this, very delicate coloring should be employed in fillo floss. This is a beautiful silk with an exquisite sheen on it, provided it is properly handled in working. Sometimes a thickness of two or three strands may be taken, but for flowers as small as wild roses a single strand will be sufficient. The colors are all numbered, so for the benefit of those who do not care to rely on their own judgment in the choice of color, I will suggest the appropriate numbers in Asiatic dyes. For the pink shades a rather salmon tone is the most artistic. This will be found in Nos. X 2237, X 2239, X 2240. The last named is the darkest and will help to indicate the curl over of the petals, and to shade the lower portions of the cup-shaped flowers in side view; also, it alone should be used for the buds, since they are always of a deeper pink than the half blown or fully opened flower.

AS a rule it is best to begin with the medium shade on the outer edge of each petal in long and short stitch, being very careful to make the edge even and close. The stitches must follow the direction of the petals toward the center, the embroidery being solid throughout. A fundamental rule to be remembered is that the stitches must never be even on the inside; if so, they will form ridges instead of blending together so as to present a smooth surface. Take the same shade for the next row of stitches, working unevenly into the first row rather more than half way back. When this is done, carry the work right into the center in the same way with the lightest shade. In transferring the flowers only the extreme center needs to be indicated, because the



STUDIES IN WINDOW DRAPERY. BY F. PATTERSON.

stamens are put in over the work with French knots. The position of the knots can be copied from the original pattern. For the knots take a brownish yellow, No. 2161. In working the cup-shaped flowers begin with the medium shade on the edge and work down with the darkest, except where two blossoms turn in different directions, then reverse the treatment filling in with the third tone, where, as in some cases, a part of the inside of the flower shows. For foliage and stems take greens of a soft yellowish tint, such as Nos. X 2280, X 2281, X 2282. Use the lightest shade only for the calyx and smallest leaves. Do not work more than two shades into any one leaf, except where it turns over. Begin the leaves at the top in the center, working downward toward the middle vein at the same angles as the side veining. Do not attempt to indicate the veins; the manner of working will suggest them and clearly define the central vein, where the stitches converge. For the main stems put in the medium tone, blending in the lightest for those that branch off bearing the flowers and buds. The best way of shading these leaves is to fill each side solidly with a different tone, taking either the lightest or darkest with the medium, according to the size or position of the leaf. In this way the three tones will be represented in each group; be sparing, however, with the darkest shade.

With the most minute instructions, be it remembered, something must always be left to individual taste and feeling in the exact distribution of the tones at command. A little practice in this respect is the best teacher. Put in the extreme center of the flowers with the middle shade of green, raising it as much as possible by working first across and then over the short way. Just a few lines of the same color may radiate informally toward the knots; this will mass the centers without making them hard. I always recommend working silk embroidery in a frame. It takes a little longer, but is far more certain in its results. The improved hoop frame can be had in all sizes with a holder wherewith to affix it to the table. In stretching the work over a hoop frame, great care must be taken to keep the threads of the linen on the square, so as not to distort the pattern. As to needles an ordinary No. 10 of best quality takes a single strand of filo floss nicely.

WHEN the embroidery is quite complete, and not before, it is time to take the lace work in hand. The braids required can be bought exactly as represented in the drawing of the doily and of the completed section of the center-piece. They will be found to fit the patterns exactly. Before proceeding to place them in position the linen must be basted on to a piece of medium thick wrapping paper, of the kind that does not tear easily yet is fairly flexible. This done the braid is now secured in position by basting it right through the linen and paper. The sections that are cut must have the ends turned in the proper direction to meet the uncut sections, so that they may be ready for the buttonholing that finally secures them.

In order to insure extra strength for the scalloped edge, run a thread of silk around the serrated edge of the scallops; the buttonholing may be done in white or color, according to taste. It comes extremely well if worked with the palest shade of green. On the outer edge a double strand can be used for the buttonhole stitch; it saves time, also gives an added richness and weight to the border. Within the border every part of the lace braid laid against the linen must also be buttonholed, so that when the linen is cut away from behind the braid the edges will be neat and safe from raveling; the linen is also cut away at back of the spider fillings, so that no buttonholing is required on the inside of the four sections of braid surrounding those fillings. Of course it will be readily seen that the buttonhole stitches must be taken through the braid and linen, but not through the paper backing them, while the twisted bars on which the spider fillings are built must be attached to the braid only. These fillings are not worked in silk, but in white linen lace thread, of a size to accord with the braid. There are many ways of making these wheels, or spider fillings; but the simplest is the most suitable, as here represented. It is known as the "close English wheel," and consists of passing the thread over and under alternate bars, going over two bars once in each round, otherwise the thread passing under the same bars each time would not be firm, nor would it shape the wheel properly.

If white silk be preferred for affixing the braid to the linen,

then it will be best to get the silk made expressly for Honiton lace work in white only; it is soft, of good substance, with a rich glossy surface, which it preserves after being properly laundered.

It may be noted that the way of arranging the buttonhole stitch in most common use on lace braids for the inside lines is to take a long and short stitch onto the linen, making the firm edge next to the braid, but our illustration shows a straight edge on the linen with the finish of the stitch on the linen instead of on the braid; this method interferes less with the wreath of embroidery. Where the design is entirely of lace braids the former plan is preferable as giving more variety. Care must be taken to especially strengthen the work where the connections are made with the cut sections. To aid this the buttonholing can be made both sides of the joins in working around the outer and inner scallops. Durability is a great consideration in the manufacture of washable articles.

MY reason for insisting that the embroidery should be completed before the lace work is begun, is that the stretching in a round hoop frame would be apt to strain the lace work and so injure the set of the braids. Nothing now remains to be done except to detach the completed work from the paper foundation, then to cut away the linen from the braid and lace fillings with a small pair of sharp-pointed embroidery scissors. The finishing touch is then given by means of severe pressing with an iron—that is, provided that the work has been kept spotless as it should be, so that it can be in wear for some time before it needs to be cleaned. The pressing process is simple enough: lay the piece face down on a clean white cloth, spread over a well-padded ironing board; then wring a thin muslin after dipping it in clear cold water; lay this all over the back of the work, ironing it quickly until quite dry with a very hot iron. This plan not only takes out all the creases, but imparts a slight stiffness to the linen, helping it to lie flat on the table, while enhancing the beauty of the general effect, which I promise my readers, if they will but carry out my instructions to the letter, will be found to combine extreme elegance with pleasing novelty. The cost of a centerpiece and set of doilies will be but nominal in comparison with the market value of such needlework when purchased ready-made, while the pleasure of working it will far outweigh the labor involved.

ARTISTIC DRAPERIES FOR BEDS.

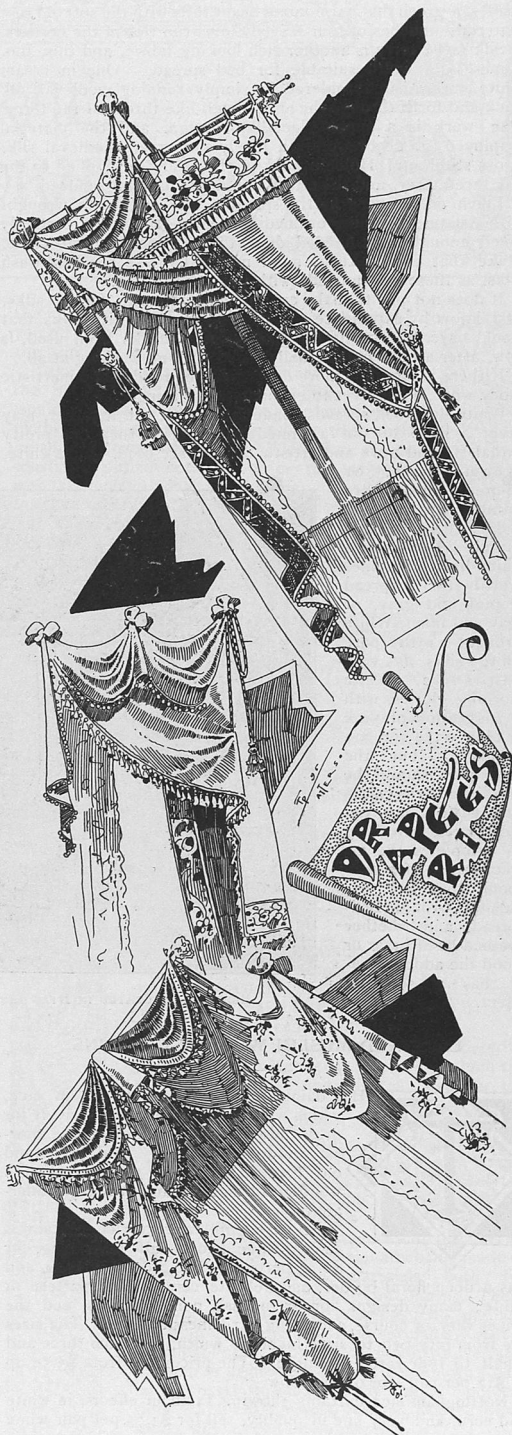
BY ROSE SEELYE-MILLER.



SILK counterpane is a most beautiful fabric, and is made in the leading art shades. It is woven in small counterpane figures, and comes in different widths, one of which is wide enough for a bed spread. These make up into elegant draperies for beds, and are easily worth all the labor of making them up. One in pure white is embroidered with morning glories in shades of blue. The flowers are wrought with Asiatic twisted embroidery silk in outline and filled in with Roman floss, in the real morning glory shades. A graceful cluster is placed in the center of the spread, with vines and crisping tendrils reaching out in a grace that is natural. The corners have loose clusters, or vines, trailing away in grace and beauty. The exquisite beauty and conception of this spread needs to be seen to be fully appreciated. Another spread not a whit less beautiful, is wrought with purple passiflora. These trail their lovely lengths over the spread in a most graceful manner, and are wrought with Asiatic rope silks, or Boston art silk. A throw of the silk counterpane is made for the pillows, in a simple long strip, and this has the passiflora trailing over it in their purple splendor. The spread and pillow throw are edged with lace, and a most dream-like beauty results.

Another idea is a design of scarlet poppies, and these make a gorgeous show upon the cream white background of the rich silk counterpane.

A spread of old rose is embroidered with designs of red and white clover, the work being done with Asiatic twisted embroidery silk, and the solid filling either with Roman floss or



NEW DESIGNS IN WINDOW DRAPERY. BY F. PATTERSON.

THE
DECORATOR AND FURNISHER'S SUPPLEMENT
OF
WORKING DESIGNS FOR MAY, 1895.

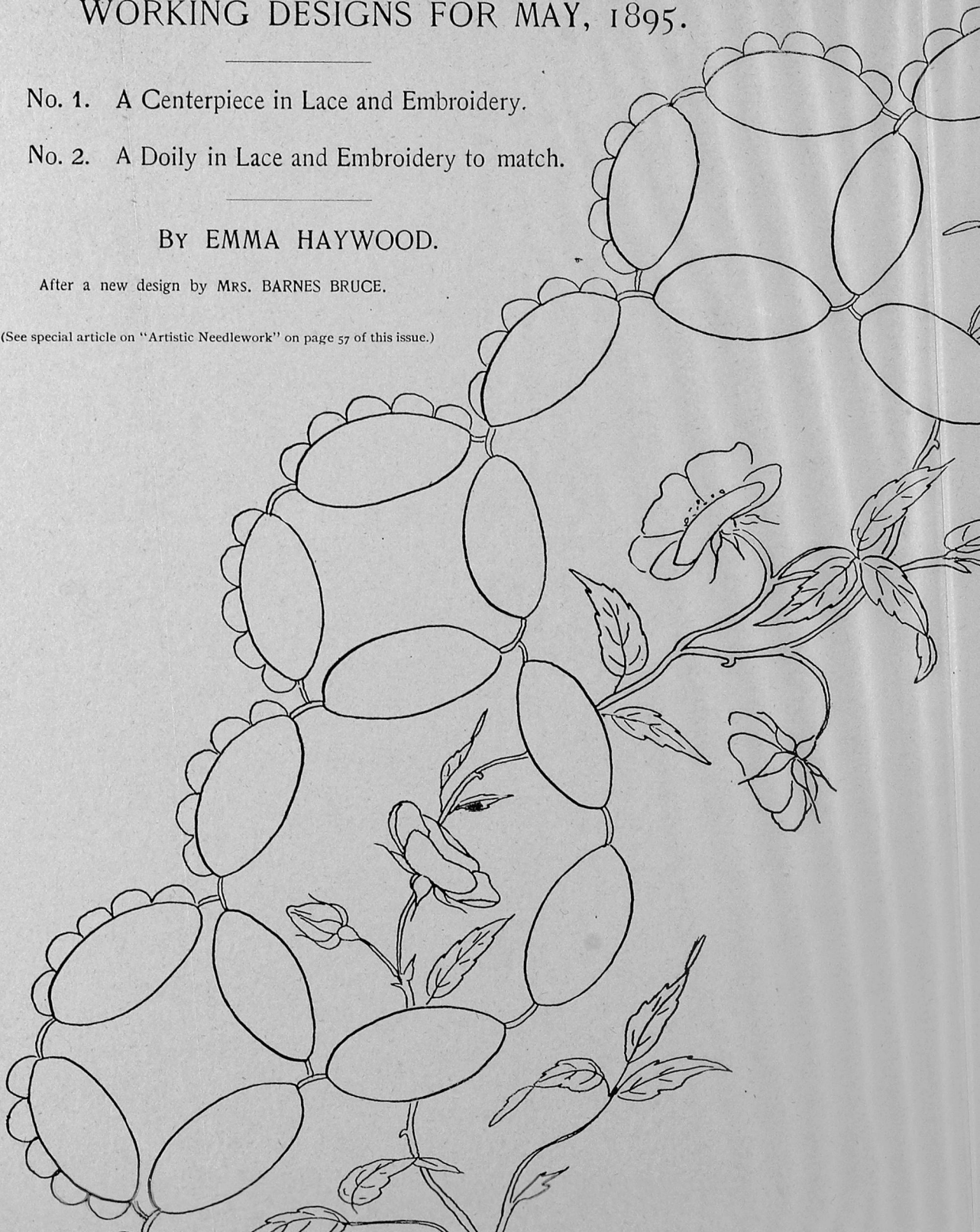
No. 1. A Centerpiece in Lace and Embroidery.

No. 2. A Doily in Lace and Embroidery to match.

BY EMMA HAYWOOD.

After a new design by MRS. BARNES BRUCE.

(See special article on "Artistic Needlework" on page 57 of this issue.)



LEMENT

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